

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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VOL. 56.—No. 51.

SATURDAY, DECEMBER 21, 1878.

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HER MAJESTY'S THEATRE.

Last Morning Performance.—Last time of "Carmen."

THIS MORNING (SATURDAY), Dec. 21, commencing at Two o'clock, will be performed (for the last time this Season), **BIZET'S Opera, "CARMEN."** Don José, Signor Runcio; Escamillo (Toreador), Signor Bonetti; Il Dancaïro, Il Remendado, Signori Zoboli and Rinaldini; Zuniga, Signor Mancini; Michaela, Mdle Alwina Valleria; Paquita, Mdle Bauermeister; Mercedes, Mdle Purdy; and Carmen (a gipsy), Mdme Trebelli.

LAST NIGHT OF THE SEASON.

THIS EVENING (SATURDAY), Dec. 21, commencing at 7.30, **WEBER'S Grand Romantic Opera, "OBERON."** Sir Huon, Signor Gillandi; Oberon, Signor Carrion; Scheramin, Signor Bonetti; Babacan, Signor Mancini; Il Califfo, Signor Zoboli; Fatima, Mdme Trebelli; Mermaid, Mdle Bauermeister; Puck, Mdle Purdy; and Rezia, Mdme Eugénie Pappenheim.

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"ALICE, WHERE ART THOU?"

MR JAMES SIDNEY will sing, by desire, the popular Romance, "ALICE, WHERE ART THOU?" at the Leeds Masonic Hall Concert, Feb. 19th, 1879.

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Church	0 15 0	Chadwick	7 4 0
Cooper	1 16 0		
Wright	3 6 0		
Oct. 24, 1877. Collector's commission, 1878	...		92 2 0
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" Treasurer's hands	...		250 0 5
			41 1 1
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1878.		MANAGEMENT FUND.	
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Cash in Funds—£1,400 10s.	1,500 0 0
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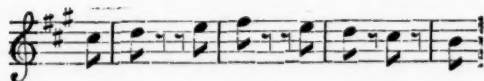
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Norman-Néruda and Charles Hallé at Edinburgh.

(From the "Edinburgh Daily Review," Dec. 9.)



*Sous tes doigts l'archet d'Apollon
Étonne mon âme et l'enchanté!*



The annual visit of Mr Charles Hallé and his admirable coadjutor, Mme Norman-Néruda, has become one of the events of the musical season looked forward to with most interest. Saturday's concert was no exception, the Music Hall being better filled than we have seen it for some time back. The reception accorded both to Mr Hallé and Mme Néruda on their appearance was exceedingly enthusiastic, and seemed to give gratification to these distinguished artists. The programme was as follows:—

Fantaisie Sonate, Pianoforte, in G major (Schubert); Solo Violin "Il Trillo del Diavolo" (Tartini); Suite, Piano and Violin, in E (Goldmark); Solo Violin, "Elégie" (Ernst), and "Le Mouvement Perpétuel" (Paganini); Solo Pianoforte, Three Gavottes and Musettes, in B minor, D minor, and G minor (J. S. Bach); Sonata, Piano and Violin, in A minor, Op. 23 (Beethoven).

The *Fantaisie-Sonate* of Schubert was played with all Mr Hallé's consummate skill in phrasing and expression. This pianist's quiet

and unobtrusive style is sufficiently well known to our musical readers. Suffice it, therefore, to say that time seems to tell lightly upon Mr Hallé, his playing throughout being marked with all his wonted care and finish. Each of the four movements was beautifully rendered, and at the close Mr Hallé received the hearty applause of the audience. Mme Néruda's first solo was well adapted to display her finished style and masterly execution. The touching expression she threw into the opening part at once gained for her a marked attention. The frequent change from grave to gay was artistically effected, a clear and crisp tone being always observed. We never heard Mme Néruda play better. In Goldmark's *suite* for piano and violin she was equally successful, the grace with which she finished each movement subduing the audience to almost breathless silence, followed by prolonged applause at the close. The two pieces which began the second part were also delightfully played. The *Elégie* was deeply expressive, the *Mouvement Perpétuel* a wonderful example of manipulative facility. But for the late hour an encore for the latter would have been insisted on. With the Gavottes and Musettes from Bach Mr Hallé made an extraordinary impression. They were played from memory, and Mr Hallé replied to an irresistible encore with an extra piece. The applause at the end of Beethoven's Sonata was so hearty and unanimous that Mr Hallé and Mme Néruda returned to bow their acknowledgments.

HER MAJESTY'S THEATRE.

Last week we had merely repetitions of operas already noticed more than once—the *Huguenots*, *Carmen* (twice, as usual), *Der Freischütz*, *Oberon*, and *La Traviata*, besides two morning performances for which *Faust* and *Dinorah* were announced. So that, although there is no novelty to record, the activity of the management and the variety of entertainments offered to the public are fairly entitled to a word of recognition. The engagement of Signor Mendioroz having expired, his place, as chief baritone, is now given to Signor Bonetti, who, by his impersonation of Giorgio Germont, in the *Traviata*, showed himself fully worthy to occupy the vacated post. He is a relation, we understand, of the Bonetti who, many years since, was conductor at the Paris Italian Opera (the now condemned Théâtre Ventadour) and Her Majesty's Theatre, when the late Mr Benjamin Lumley was director of both establishments. As a professor and a court-singer Signor Bonetti has not been unknown among us. His voice, though by no means powerful, is of agreeable quality. He sings, declaims, and phrases, moreover, like a genuine artist and a practised musician; while his deportment as an actor is that of one who must have obtained some experience on the stage. Signor Bonetti was received with marked favour by the audience, and we shall, doubtless, hear more of him. It may be mentioned here that Mdle Ambré, as Violetta, more than confirmed the favourable impression created by her first appearance as the heroine of Verdi's famous opera, and in the last scene completely, to use a conventional phrase, "took the house with her." This lady exhibits a strong individuality, which being pleasing as well as strong, can hardly fail to win general sympathy.

During the current week, the last of the winter season, among other things we shall have had three performances of the extraordinarily successful *Carmen* (two in the morning and one in the evening), in all eight representations!

At the end of January Mr Carl Rosa takes possession of the theatre, and he will give us English opera, or rather "opera in English"—his advertised novelties being Wagner's *Rienzi* and M. Guiraud's *Piccolomino*.

SACRED HARMONIC SOCIETY.

Rossini's opera, *Mosè in Egitto*, or, rather, the version of it produced at Exeter Hall last season, in the manner of an oratorio, was again performed on Friday night week, under the direction of Sir M. Costa. Owing, no doubt, to the severity of the weather, the attendance was not so large as the interest excited when the adaptation was first brought out led us to anticipate. At that time, it will be remembered, we discussed the English oratorio version of *Mosè* very fully, both as regards the merit of Rossini's work and the propriety of the treatment it received. There is no need, after so short an interval, to go over that ground again, and our present business lies simply with the manner in which the oratorio, opera—what shall we call it?—was rendered. It will readily be understood that the imposing *ensemble* of last season re-appeared without loss of effect. Sir Michael Costa may always be trusted to look well after a result of this kind, just as the utmost reliance may be placed upon the zeal and forcefulness with which band and chorus carry out his wishes. No diminution of the immense and well sustained volume of sound that impressed Rossini's concerted pieces upon the ears of the first audience was anticipated, and it must be said that nobody was disappointed. We need not particularise the numbers productive of greatest effect, but mention may be made of the well-known quartet and chorus, "Dal tuo stellato," which, in the English version, ends the work. This was given with overwhelming power, and made a corresponding sensation. The soloists were Mdme Sherrington, Mdle Enequist, Miss Julia Elton, Mr Lloyd, Mr Cummings, Mr Bernard Lane, Mr Bridson, and Mr Santley, nearly all of whom did ample justice to their music, though not all were in equally good voice. Mdme Sherrington sang to special advantage the always vocal, and often impassioned music of Anais. She entered thoroughly into the spirit of her task, and achieved a success deserving warm acknowledgment. Miss Julia Elton did her share of the work efficiently, and Mr Lloyd, as at the first performance, roused his audience to enthusiasm by really splendid singing. Mr Cummings and Mr Bridson displayed their usual carefulness; while Mr Santley brought to his important part qualities leaving nothing to be desired. There were, no doubt, drawbacks to the performance, but as a whole it was worthy of the theme, and reflected great credit upon Sir Michael Costa, who conducted as though heart and soul in the cause of his famous countrymen.—D. T.

Moscow.—The Italian season was inaugurated with *I Puritani*, Signora Volpini and Sig. Marini taking the leading parts—*La Juive* and *Guillaume Tell* are the attractions at the Russian Operahouse.

Consolations of the Period.

No. 4.

On Change.



DR SHIPPING.—I've heard *Carmen* fifteen times.
DR QUINCE.—I've heard it sixteen and a half. What's your consolation since we met?
DR SHIPPING.—A symphony, in F, by Goetz.
DR QUINCE.—Goetz of the "Shrew?"
DR SHIPPING.—Of the "Shrew."
DR QUINCE.—They say it's like Wagner and Liszt.
DR SHIPPING.—Ah! ah! ah!

Lucky 'tis for "They"
Poor Goetz has gone away,
And cannot hear them say
What leads weak folk astray.

DR QUINCE.—Besides, there is nothing in common between Liszt and Wagner.

DR SHIPPING.—Wagner forbid!—And your consolation since we met?

DR QUINCE.—Viard-Louis!

DR SHIPPING.—Why, that means Goetz!

DR QUINCE.—It means Goetz, Mozart in D minor, Viard-Louis, Chopin in B flat minor, Bessie Richards, *Ali Baba*, Cherubini, Weist Hill, and—

DR SHIPPING.—Stop! I've heard *Carmen* fifteen times.

DR QUINCE.—I've heard it sixteen times and a half.

DR SHIPPING.—Let's go to the Bee and Bottle, and drink to the memory of Bizet.

DR QUINCE.—Goetz.

At the Bee and Bottle.

DRS SHIPPING & QUINCE (in unison).—To the memory of Georges Hermann Bizet Goetz! (Each quaffs a bottle of champagne at a breath, throws bottle out of window, and &c.)

LONDON BALLAD CONCERTS.

The seventh and last before Christmas of Mr John Boosey's London Ballad Concerts took place at St James's Hall on Wednesday, December 18th. The severity of the weather caused some havoc among the singers. Mr Hollins replaced Mr Edward Lloyd, indisposed; and Mr Santley, after giving "The Minstrel Boy" in his finest manner, was compelled to omit the other songs put down for him. An apology was also made for Mr Maybrick. Notwithstanding these drawbacks, the concert passed off with great spirit. Mr Sims Reeves sang "The Last Rose of Summer" and "My own, my guiding star" (Robin Hood); Mdme Sterling, "The Monk and the Crusaders" (Schubert) and "Life" (Blumenthal); Miss Emma Thursby, "The Message of Love" (Gounod) and "The Wood" (Wekerlin); Miss Mary Davies, "The White Cockade" (Mdme Sauton) and "Silver Christmas Bells" (Randegger). Mdme Arabella Goddard played Schulhoff's "Bohemian Airs" and De Sivrai's "Fra Diavolo." The London Vocal Union, under the direction of Mr Fred. Walker, were at their post, and sang Dr Steggall's Christmas carol, "The Manger Throne," Mr A. Brown's Christmas carol, "When Christ was born," "The Cruiskeen Lawn," and a hunting glee, "Old Towler," all in their happiest manner. Mr Sidney Naylor was the accompanist. The next concert is fixed for Saturday morning, January 4.

PLASS.—Prince Richard Metternich, formerly Austrian Ambassador in Paris, has written a three-act ballet, *Ein Indianerhäuptling*, and had it produced at his country-house here, the performers being amateurs, eight ladies and twelve gentlemen.

VOLTAIRE AS A MUSICIAN.*

(Continued from page 806.)

Thanks to one of Voltaire's letters, we learn that M^{me} Denis was formed by the author of *Castor et Pollux*. "There is an older niece," he told his friend Thieriot, "who is a pupil of Rameau's, and possesses an amiable mind. I wish that she and her sister were both with me. You might put the desire to be so into their heads; they would not repent coming." He kept his word, and his voluminous correspondence bears evidence of the especial affection he felt all his life for her who shared so courageously his stormy destiny. It was M^{me} Denis who judged finally and without appeal the new scores applauded in Paris. She talked modulations like Rousseau himself, the commentator of the famous enharmony, *Orphée*. Her favourable verdict on Gluck's works contributed in no slight degree to gain over the voice of the Philosopher in the quarrel which sprang up after the first performance of *Iphigénie*. Then, when it was necessary to deliver a decisive opinion, and to give at the same time the reasons for it, Voltaire, striking his flag before his niece's authoritative experience, left the delicate task to her. Invariably entrenched behind her, whenever he took up his pen, he formulated his opinions with restrictive phrases, such as: "M^{me} Denis, who is a good musician M^{me} Denis, who understands music thoroughly"

The fact is, most of Voltaire's letters were read and commented on in Paris, nay, throughout the whole of Europe. Engaged in twenty things of a very different kind, the poet was in continual dread of committing a blunder: gallantry first and prudence afterwards. For, despite all that Castil-Blaze may have said, and despite all he may have said himself, Voltaire possessed a fine musical scent. When he jokingly calls himself a "paper-smearer," "a scribbling machine," "an old twaddler in prose and verse," are we really to take him at his word? Similarly, when he qualifies himself as "not much of a musician," or "no musician," must we believe what he says? A hundred facts prove the contrary; and we shall see that, like Diderot, he protested simply against being considered a "sage in the matter of semi-quavers."

M^{me} Denis exhibited an aptitude even as an instructress by teaching the harpsichord and singing to a female descendant of the author of the *Cid*, a lady to whom Voltaire offered a home in his house, and whom he subsequently married to an officer named Dupuits. It is true that the pupil, devoid of the qualities necessary for the two arts, did not profit by the care bestowed on her, but one of her daughters, when taught by the same mistress, acquired in less than a year great skill on the harpsichord. Some months after announcing, with very evident delight, to the Marquise Duffeffan, that M^{me} Denis was "teaching Corneille's great-grand-niece music," Voltaire wrote word, not without experiencing great satisfaction of a different kind, to the Chevalier de Florian: "M^{lle} Dupuits' nose does not improve yet awhile, but her fingers are acquiring wonderful flexibility on the harpsichord" (22nd January, 1775). The little virtuosa was hardly six years old.

The patriarch was at one and the same time so happy in the midst of the family he was bringing up, and so proud of the splendid domain he had helped to bring under cultivation and to embellish, that he could not refrain from communicating the twofold impression to all his correspondents. "You will walk," he says among other things to de Chenevières, "in beautiful large gardens, whence the Lake and the Rhone are visible; you will have some music, and find that I want for nothing save for health." Consequently, the world of intelligence and letters—poets, philosophers, scholars of all kinds—and the world of art—sculptors, painters, musicians—contended for the honour of admission into the poet's private circle, taking the precaution to get their names put down several months in advance.

M^{lle} Fel, of the Opera, went, in June, 1759, to charm "the old hermit" and "soften his woes" by means of her "pretty throat." The celebrated artist had been singing for 27 years—she came out in 1732, at one of the Sacred Concerts—and Voltaire was still a most enthusiastic admirer of hers. An echo of this utter fanaticism reverberates through a tender and intellectually witty missive, which, though furnishing no very interesting details regarding the "nightingale," contains an elegantly turned madrigal in her honour:—

"Very amiable Nightingale, Uncle and Niece, or rather the

* From *Voltaire Musicien*, by M. Edmund Vanderstraeten.

Niece, or rather the Uncle's Niece, needed a remembrance of you. People who possess only ears, admire you; those who, with ears, possess sentiment, love you. We flatter ourselves with having something of all I have mentioned. Learn, moreover, despite all your modesty, that you are as seductive when you speak as when you sing. Society is the first of concerts, and you take the first part in it. We are well aware that we shall no more enjoy your company, the value of which we very well know; those who inhabit the banks of our Lake are not destined to be as fortunate as those who reside on the banks of the Seine. This is what is said of you in our little corner of the Alps:

"Du rossignol pourquoi porter le nom?
Il est bien vrai qu'ils ont été ses maîtres;
Mais tous les ans, dans la belle saison,
L'amour les guide en nos réduits champêtres.
Elle n'a pas tant de fidélité,
Elle nous fuit, peut-être nous oublie.
C'est le phénix à jamais regretté:
On ne la voit qu'une fois dans sa vie."

"That is how you are treated, Mademoiselle, and, even were you to come again, you would gain nothing; you would merely be treated like a phoenix we had seen twice. As for myself, however much I may desire to come and offer you my homage, it is not likely I shall visit Paris. The character of a literary man is too ridiculous there, and that of a philosopher too dangerous. I am contented with finishing my castle, and will build no more in the air."

"Truly, you do marvellously well in speaking to me of M. de la Borde. I know him to be a man of real merit and necessary to the State: *sont pochissimi i signori* of that kind. Adieu, Mademoiselle. Accept without ceremony the assurances of the very sincere attachment of Uncle and Niece. Our compliments to your Brother."

This Brother, who had accompanied the *Dica* to the "Delices," possessed a very agreeable talent as a singer.

Then came the turn of M^{lle} Camille, "tall, well-made, with a fine voice, wit, and soul." She afterwards went to the Comédie-Italienne, and was successful there. Voltaire believed she might replace M^{lle} Dumesnil, "when she was completely deprovincialized."

Next we have M^{me} de Scallier, "the wife of a highly meritorious officer," and who combined with the skill of a violinist vocal talent equal, so the patriarch asserted, to that of M^{lle} Lemaure:

"Do you recollect," he writes to de Chabanon, "speaking to me about M^{me} de Scallier? Some days since a lady came with her husband to my hermitage; she told me that she played the violin a little, and that she had one in her carriage; she played in a style which would make you jealous, if you ever could be; then she began to sing, like M^{lle} Lemaure, and doing everything with such kindness and with so easy and simple an air, that I was transported. It was M^{me} de Scallier herself, with her husband, who strikes me as being a highly meritorious officer. I was in despair at having them at my house only a day. If you see them, may I beg you to say I shall never cease to remember so delightful a visit."

M^{me} de Scallier was destined to be entranced in her turn. An octain in her praise quickly followed the letter, in which she is lauded as a great artist:

"A M^{ME} SCALLIER,
"Qui jouait parfaitement le violon."

"Sous tes doigts l'archet d'Apollon
Etonne mon âme et l'enchanter;
J'entends bientôt ta voix touchante,
J'oublie alors ton violon;
Tu parles, et mon cœur plus tendre
De tes chants ne se souvient plus;
Mais tes regards sont au-dessus
De tout ce que je viens d'entendre."

(To be continued.)

PISA.—Marco Aurelio Zani di Ferranti died here on the 28th November, having been born on the 6th July, 1800, and not 1802, as erroneously stated by Fétis in his *Biographie Universelle*. He was a virtuoso on the guitar, a literary man, and formerly professor of Italian in the Brussels Conservatory. He contributed to the papers founded by the firm of Schott Frères: *La Revue musicale belge* and *La Belgique musicale*, of which *Le Guide musical* is a continuation,

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"WHERE LIES THE STUMBLING-BLOCK?"

(To the Editor of the "Musical World.")

MR EDITOR,—Whilst we are congratulating ourselves on the progress music has made in England, and that every year more time and talent are devoted to its advancement, mingled with our congratulation is a feeling of deep regret that so few opportunities are given us of hearing the works of our native composers. England has ever extended the hand of welcome to art and artists of all nations, and surely has the right to expect that the works of her own countrymen should not be exposed to this neglect. Let it not for a moment be supposed that native talent requires or seeks protection. It asks for nothing of the kind. It well understands that it must compete for public favour, and only asks the opportunity. But all who are interested in the progress of native talent ask the question: "Where lies the stumbling-block?" It cannot rest with the press, which has ever been kind and encouraging to native talent, and has over and over again protested against this unfair and unjust neglect. Nor can it rest with the public, which has always shown a willingness to hear, and a keen appreciation of the works of native talent. In this respect, what a proud example our provinces have given in producing and performing the works of our gifted countrymen, and with what successful results their efforts have been rewarded. In doing this justice to English music they have done honour to themselves, and achieved a memorable distinction. One is almost tempted to think that the spirit of musical enterprise has fled the metropolis in despair, and that musical patriotism has ceased to breathe—if it ever lived—in the leading musical societies of London, so utterly have they disregarded and ignored the works of their own countrymen. Is this a state of things with which we ought to remain satisfied? Art emphatically answers, No; and again the question presents itself, "Where lies the stumbling-block?" Is it fashion, prejudice, or indifference, or all combined, which forms its composition? No matter, let native talent take heart, the day is not distant—already its dawn may be discerned in the admirable concerts of Mme Viard-Louis—when the musical intelligence of our country will discover where lies the stumbling-block, and public opinion, with a wave of irresistible force, will sweep it away as a pebble on the sea shore.

A LOVER OF MUSIC.

SALE OF MUSICAL COPYRIGHTS AND PLATES.

The stock of Messrs Duff & Stewart was offered to auction by Messrs Brown, Swinburne, and Morrell, at their rooms, 353, Oxford Street, on Monday, December 9th, and three following days. As the lots were unreserved, a large company attended the sale, and very satisfactory prices were realized. Amongst the principal items may be noticed: Lot 1—J. L. Hatton's song, "A bird sang in a hawthorn tree," £330 (Mills); this lot in the sale of 1875 brought only £147. Lot 16—Pinsuti, "A Little Cloud," £15 8s. (Jefferys). Lot 22—"A maiden sat alone one day," by the same composer, 14 guineas (Jefferys). "Angels are watching," Franz Abt, 25 guineas (J. Williams). Lot 49—"Beautiful Dreams," W. C. Levey, £25 10s. (J. Williams). Lot 57—Gounod's "Better Land," £11 12s. (Mrs. Weldon). Lot 61—Land's "Bird of the Wilderness," £18 8s. (Lonsdale). "Blossoms," J. L. Hatton, £30 (Ashdown & Parry). Lot 72—"Brave old Oak," E. J. Loder, 35 guineas (Ashdown & Parry). Lot 73—"Brave old Temeraire," £27 10s. (Jefferys). Lot 87—"The charms I sing," Berthold Tours, £13 12s. (Bath). Lot 140—"Dream of Angels," Franz Abt, £32 (Howard). Lot 152—"My ancestors were Englishmen," £56 (J. Williams). Lot 154—"Esmeralda," £546 (Bath). Lot 205—Jules Rochard's "Amusing Sketches," £282 12s. (Willey). Lot 240—Trekell's "Classical Treasures," £55 (A. Cock). Lot 287—"Break of Day Schottische," Bernard, £182 (Bath). Lot 304—"Dora Waltzes," £18 (B. Williams). Lot 336—"Fly forth, O gentle dove," Pinsuti, £60 (Ashdown & Parry). Lot 460—"I'm conquered, love, by thee," J. L. Hatton, £11. Lot 471—"Johnny Sands," 21 guineas (Blockley). Lot 474—"The King and the Beggar Maid," £72 (Bath). Lot 593—"Live in my heart and pay no rent," £15 8s. (Lonsdale). Lot 561—"The Heather Wreath," £289 17s. (Jefferys). Lot 607—"Loved and Lost," £241 3s. (B. Williams). Lot 638—"Magic of Music," £25 12s. Lot 657—"The Miner," Berthold Tours, £43 15s. (Willey). Lot 678—"My Highland Home," £17 5s. (J. Williams). Lot 684—"My

ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

SATURDAY AFTERNOON, DEC. 21st:—

Overture, <i>St Paul</i>	Mendelssohn.
Pastoral Symphony, <i>Christmas Oratorio</i>	Bach.
Prelude on the Chorale, "O Lamm Gottes unschuldig"	Bach.
Funeral March	W. T. Best.
Air, "In sweetest harmony they lived," and Chorus, "O fatal day!"	Handel.
Dead March from <i>Saul</i>	Handel.

SATURDAY EVENING, DEC. 21st:—

Overture to a Sacred Cantata	C. Lowe.
Pastoral Symphony	A. S. Sullivan.
Organ Sonata, No. 2, C minor	Mendelssohn.
Funeral March	W. T. Best.
Chorus, "Her body is buried in peace; but her name liveth evermore"	Handel.
Dead March from <i>Saul</i>	Handel.

MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

TWENTY-FIRST SEASON, 1878-79.

DIRECTOR—MR S. ARTHUR CHAPPELL.

**THE FIFTEENTH CONCERT OF THE SEASON,
MONDAY EVENING, JANUARY 6, 1879.**

To commence at Eight o'clock precisely.

Programme.

PART I.

QUARTET, in C major, Op. 59, No. 3, for two violins, viola, and
violinello—M^{me} NORMAN-NERUDA, MM. L. RIES, ZEBINI,
and PIATTI... .. Beethoven.
SONATA, in E flat, Op. 81 ("Les Adieux, l'Absence, et le Retour")
for pianoforte alone—M^{lle} MARIE KREBS... .. Beethoven.

PART II.

SONATA, for violinello, with pianoforte accompaniment (first
time)—Signor PIATTI... .. Locatelli.
QUARTET, in B flat, for pianoforte, violin, viola, and violinello
(first time)—M^{lle} MARIE KREBS, M^{me} NORMAN-NERUDA,
MM. ZEBINI and PIATTI... .. Saint-Saëns.
Conductor—MR ZEBINI.

THE SEVENTH SATURDAY POPULAR CONCERT OF THE SEASON,

THIS DAY,

SATURDAY AFTERNOON, DEC. 21, 1878.

To commence at Three o'clock precisely.

Programme.

QUARTET, for two violins, viola, and violinello—M^{me} NORMAN-
NERUDA, MM. RIES, HANS, and PIATTI... .. Haydn.
AIR—M^{me} CUMMINGS... .. Handel.
FANTASIA, in F sharp minor, for pianoforte alone—M^{lle}
JANOTHA... .. Mendelssohn.
STÜCKE IM VOLKSTON, for pianoforte and violinello—M^{lle}
JANOTHA and Signor PIATTI... .. Schumann.
SONG, "There is a green hill far away"—M^{me} CUMMINGS... .. Gounod.
SONATA, in A major, Op. 47 (dedicated to Kreutzer), for piano-
forte and violin—M^{lle} JANOTHA and M^{me} NORMAN-NERUDA... .. Beethoven.

Stalls, 7s.; Balcony, 3s.; Admission, One Shilling. Tickets to be obtained of
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Lamborn Cock, 63, New Bond Street; Stanley Lucas, Weber & Co., 84, New
Bond Street; Keith Prowse & Co., 48, Cheapside; M. Barr, 80, Queen Victoria
Street, E.C.; Hays, Royal Exchange Buildings; and at CHAPPELL & Co.'s,
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IN consequence of the lamented and unexpected death of
the young and talented singer, JOHN L. WADMORE, his friends are most
anxious at once to raise a Subscription for the benefit of his Widow and Child,
for whose future he had not been able to provide. The recollection of his
endearing character and amiable qualities will strongly appeal to those who knew
him, and the honourable distinction he had obtained in his profession will be an
additional reason to urge your kind co-operation in this labour of love for those
left to mourn his loss.

Subscriptions are earnestly invited, and those ladies and gentlemen desirous of
assisting the committee in furtherance of this object are requested to forward
their donations to the

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The Musical World.

LONDON, SATURDAY, DECEMBER 21, 1878.

August versus Hans.



Lyall.

At the Duke and Boot.

DR KICK.—Ha! ha! So!

ALDERMAN BROADSIDES.—Ho! ho! Stop!



SOME time ago Mr August Manns, the
deservedly renowned conductor of the
Crystal Palace Concerts, elected Dishley Peters
as his father-confessor. He now renounces Mr
Peters in favour of "Cherubino," mindless that
Dr von Bülow has also poured his sorrows
into the same ear, and that "my excellent
friend, the Doctor," is one of Cherubino's
most frequent allocutions when apostrophising
the recent conductor of the Glasgow Concerts.
As, however, Mr Peters once had the conscience
of Mr Manns in his keeping, he considers it his duty to
reproduce the energetic letter addressed by that gentleman
to our excellent contemporary, the *London Figaro*. Peruse
it—oh! our readers!

"To the Musical Critic of the 'London Figaro.'"

"DEAR CHERUBINO,—Permit me to correct a few misstatements
concerning myself (poor Mr Manns, you know!) in your report on
the concert of the Norwood College for the Blind. You say that I
'arrived with three gigantic scores;' this is not correct, for I
brought scores of all the instrumental works; two under my arm,
and the contents of the other in my head.

"You are likewise incorrect in stating that the pace of the last

section of Beethoven's C minor Symphony frightened me (poor Mr Manns, you know!) fairly out of St James's Hall, which was not the case, for I had at that late period of the evening's doings become so fully acclimatized to 'Orchestral Bulowism,' that, if Liszt's 'Dance of Death' had then been repeated by special desire, and if Holbein's hero had appeared in *proprâ personâ*, in all his grim, bony ugliness, in the gallery, and had singled out my very nose as a fitting place for his terpsichorean revels, I could have endured it all.

"In reference to the amount of enjoyment which my critical ears on this memorable occasion conveyed to my musical soul, I will just say that I had my full money's worth (I had only paid ten shillings for two tickets); for the efforts of my noble *confrère* afforded me during the whole concert a perfectly novel amusement.

"The delicate tints in which the selected orchestra, after only two rehearsals, was made to reproduce its share in Gade's Spring Fantasia, Bach's Aria, and Beethoven's Romance, were to me (one of 'Die Fabrikdirigenten aller Orten,') a source of special delight. In the second movement of Gade's work, the 'Windebraut' was made to chase the clouds to such an extent that the cold snow was driven right into my ears, so that for a considerable time afterwards I could not hear the soloists, which was, of course, a loss, because the young students of the college seemed to perform their share thoroughly satisfactorily. The dramatic manner in which the accompaniments to Bach's Cradle Song were reproduced, and more particularly the couple of discords which were introduced during its progress, were, I suppose, intended to illustrate instrumentally that 'peace and goodwill' would have to travel a *r-r-rather r-r-rough r-r-road* before they could benefit mankind. I was rather glad that Prince Alexander's sweet and soulful violin strains were frequently extinguished by the accompaniment; for although once upon a time I was a very enthusiastic violinist myself, I do not care for the violin at all now, since I have become familiar with the trombones and cymbals of the new orchestra, particularly when played in a thoroughly Bulowish style.

"The result of the efforts of my noble *confrère* at conducting for the rest of the programme was not only on a par with what has been stated in reference to the three pieces named above, but surpassed them in 'striking' novelties by a long way. Never before did I hear brass, drums, cymbals, &c., &c., played with so much expression. I saw, in my mind's eye, during 'The Minstrel's Curse,' the warm blood stream from the good old minstrel's breast, and the castle come down with a smash, heavy enough not only to crush the wicked old king into obscurity, but to send all creation into what Hans Breitmann, 'who had a barty,' calls 'de Ewigkeit.' Another conducting climax occurred in Liszt's 'Dance of Death' in a quick movement in triple time, for which my noble *confrère* performed the wondrous feat of making about two hundred and fifty beats per minute; a task which none of 'die Fabrikdirigenten aller Orten' could have accomplished; because they, in their lazy mode of time-beating, would—as I at least invariably do—have preferred to mark the full bars only.

"The most startling novelty of the evening was, however, centred in my noble colleague's efforts on behalf of Beethoven's C minor symphony, a work which had most likely been specially inserted for the purpose of enabling Herr Dr Hans von Bulow—the truly eminent pianist—to display his herculean strength as an orchestral conductor. Well, it must be granted that he succeeded in producing a performance which, one may safely say, has never had its like on *terra firma*. It was a grand idea of my noble *confrère* to prefix three silent bars at the beginning of the first movement. I wonder if some Newgerman-principled conductor could add four bars more in order to vex Destiny—who, as we know, is waiting to knock at the door—into a still greater fury than Herr von Bulow did last Tuesday. That Destiny was made impatient through being compelled to wait three bars before it could proceed with its knocking at the door became evident to all who were present; for it did knock with a vengeance after the first beat, and rushed off with such a furious impetuosity that my noble colleague got fairly frightened, and was compelled "to pull up," which had the disastrous effect of destroying, for the rest of the movement, the plastic pose of his left arm, because the left hand had to assist the right one in tightening the reins of infuriated Destiny. It was accomplished most beautifully, and made its mark on my impression.

"This grand 'Destiny-idea,' for which the three silent bars had laid a most appropriate foundation, was developed during the progress of the performance most perseveringly. It was an amusing struggle. Destiny, in fact, became quite jolly. It assumed in the two C major sections of the slow movement the character of 'Toast-master,' and cried, 'Hip, hip, hurrah!' to after-dinner speeches at a Lord Mayor's *fête*, and entertained us afterwards with a grotesque dance to the music of the trio of the wonderful third movement, played in 'Elephant waltz time,' which would have delighted Mr

Cooper, Mr Myers' celebrated elephant trainer, himself. Lastly, we saw it break its reins several times in the last movement, and more particularly in that portion which leads into a resumption of a part of the 'Scherzo.' The furious acceleration of the tempo in that place had the good effect of taking all the life out of the semiquavers of the strings, and making thereby the brass so charmingly prominent that I could have fancied myself once more at a circus, had not 'Destiny' soon after made its final furious rush, and lost itself 'in de Ewigkeit.' May be that it flew to that bad place where all those will go who do not believe in Herr Dr. Hans von Bulow's infallibility as an interpreter of Beethoven's works.

"To sum up in a few words, I need only add that I found Herr Dr Hans von Bulow's effort as an orchestral conductor in close harmony with the views expressed by him in his famous 'Reise Rescensionen,' only with this marked difference—that in St James's Hall he showed me by actual deeds what he had told me last year in his uncalled-for letters to the Leipzig *Signale*, in words of unbridled conceit and arrogance, namely, HOW I OUGHT—NOT TO DO IT.

"AUGUST MANNS.

"Crystal Palace, November, 1878."

To any further letters on this subject, provided they are couched in befitting language, the columns of the *Musical World* are open.

TO
Wellben Benwell Esquire.



Thou art a poet, Benwell;
And art not a rapsallion,
But translatest Italian
And piet'est various men well.
Thou wifest thy pen well
In that last sonnet alien.
Why art thou not Pygmalion?
I know not an I ken well.

Given I'm not to lying;
So Benwell I do pray thee
To let, as signifying
Thy Art (though 'twould not pay thee,
Like Laureate's bartered buying),
The Muse more often sway thee.

Polkato.

P.S.—Entre nous. When shall we three meet again?

TURIN.—Mad. Lucca, the head of the well-known publishing firm in Milan, who has done so much to render her countrymen familiar with German music, having, among other things, introduced *Tannhäuser* and *Lohengrin* to them, has made arrangements for the production, at the Teatro Vittorio Emanuele, of Herr Goldmark's opera, *Die Königin von Saba*. Sig. Pedrotti, the conductor, a scene-painter, and the master carpenter, have recently returned from Vienna, whither they went for the purpose of witnessing a performance of the work at the Imperial Operahouse.

OCCASIONAL NOTES.

ROYAL ITALIAN OPERA.—We are asked to state that by the will of the late Mr Frederick Gye the Royal Italian Operahouse, amongst other property, has been left entirely to his family, and they have decided to carry on the Royal Italian Opera as usual. Mr Ernest Gye, who has for some years been associated with his father in the opera, will, with Mr Herbert Gye, undertake the management. The season of 1879 will commence in April. Mme Patti and Mme Albani are amongst the chief artists engaged.

CONCERTS VARIOUS.

BOW AND BROMLEY INSTITUTE.—At the "Saturday Popular Organ Recital," on December 14, Dr Spark, of Leeds (organist), and Miss Emma Beasley (vocalist), were engaged. There was a large attendance. Dr Spark's performances were a transcription of Handel's chorus, "Hear ye the man" (*Joseph*); Guilman's "Christmas Offertoire"; three Funeral Marches, by Chopin, Beethoven, and Handel (*Saul*); an Allegretto and Grand Chœur, by M. Lemmens; an "Air Varié," by Haydn; and Henry Smart's "Festive March." The audience were very enthusiastic, and would willingly have heard each piece more than once, but the Doctor declined the compliment. Miss Beasley sang "Fisherman, answer me" (Cramer); "I will extol Thee, O Lord" (Sir Michael Costa); two songs by Rubinstein; and "The Old Cottage Clock," by Mr Molloy.

At Mme Wensley's concert at Langham Hall, on Monday evening, December 16, Misses Sophie Worrell and Annie Beresford, Messrs Egbert Roberts, George Weige, and Thorpe Pede, were the singers—assisted by the Lyric Glee Union (Messrs Gill, Winstanley, Alfred Mori, Huthwaite, and Weige). The pianists were Messrs E. W. Thorne, H. Smith, and Thorpe Pede, who were also accompanists. Mme Wensley sang "Care none" (*Rigoletto*) and "The Last Boat" (Thorpe Pede), but was compelled, through sudden indisposition, to omit a third song put down for her. Mme Wensley's intelligent rendering of Gilda's romance and Mr Pede's characteristic song charmed every one present. She has a voice both pleasing in quality and well cultivated. Mme Alice Barth, among other things, gave Balfe's popular ballad, "Killarney," which, by unanimous desire, she was compelled to repeat. Miss Grace Arnold's most effective song was "The Village Bells," by Mr Pede; Miss Worrell's, "The Chorister," by Sullivan; and Miss Beresford's, the "Ave Maria" of Schubert. Mr Roberts, who has a genuine bass voice, sang "The Yeoman's Wedding," and Mr Weige gave Pinsuti's "I fear no foe." Mr Thorpe Pede, who has never sung better, contributed his own setting of Mr Reece's "Two Birds" and Roedel's "Sing again, ye happy children." Mr Thorne played a Romance by Rubinstein and Sterndale Bennett's *Rondeau à la Polonoise*, he also joining Mr Henry Smith in Mendelssohn's *Allegro Brillante* (A major), a work brimful of spirit and vivacity, as the admirers of the greatest composer of the last half century are aware.

THE MILES DE BUNSEN's second "at home," on Thursday evening, December 12, was even more fully and fashionably attended than its precursor. Among the guests were the Swedish Ambassador, Count Stenbock, Baron de Minerbi, General Hill, Lady Duff Gordon and daughter, Lady Russell, Lady Hampson, and the Hon. Mr Randolph Clay. The singers were Mdlle Victoria de Bunsen, Mrs Barker, Mme Zimeri, Mr Trelawny Cobham, Signors Isidore de Lara and Vergara. Mr Oberthur played some of his most favourite solos on the harp; and Miss Arditi recited, in her own piquant style, a well-known legend. Miss Felicia de Bunsen and Mr W. Ganz were the accompanists at the pianoforte.

PROVINCIAL.

SILSDEN (YORKSHIRE).—A concert was given lately in the school-room of the village by the members of the Silsden Brass Band, under the direction of Mr Edward Newton. In addition to performances of selection from Herold's *Pré aux Cleres* and *Zampa*, they gave, among other things, Mr R. Smith's Grand Fantasia, "Honoria" (composed for the National Brass Band contest at Huddersfield in 1878), which was received with unanimous favour.

EASTBOURNE.—Mme Marie Belval has been singing at the Devonshire Park Promenade Concerts. The very great favour with which she was received on the occasion of her *début* induced the directors to re-engage her for two extra concerts, at which she more than confirmed the good first impression.

FLORENCE.—*Delmira*, a new opera by Sig. Bacchini, is a success at the Pagliano. Four pieces had to be repeated, and the compose was called on twenty-four times at the first performance. Sig. Mancinelli was an efficient conductor.

STEINWAY HALL.

Just now, when special attention is paid to the subject of musical training, proof of good work done amongst us in that respect can be no other than acceptable. Such proof was unquestionably given in Steinway Hall on Monday night, at a concert supported by the young ladies now studying in Mme Sainton-Dolby's vocal academy. The public have long been familiar with displays of the kind in connection with the Royal Academy of Music, the London Academy of Music, and other kindred associations. It was, therefore, both natural and right for Mme Sainton to put in evidence the calibre of her own students, and enable us to form, from personal observation, an estimate of the talent at present under her fostering care. It is superfluous to point out that the concert afforded no subject for criticism. We do not pass judgment upon that which is only half made, nor treat an intermediate process as a definite result. Wherefore, though there were various degrees of talent and skill exhibited on Monday night, not a word will be said here in depreciation of the least satisfactory. Our proper business is simply to look for merit, and to mix with words of general encouragement to the young people such other words of particular commendation as may be called for. Two pieces in the programme, namely, Smart's "Rest thee on this mossy pillow" and Rossini's "La Carità" were sung in chorus for something more than the sake of contrast. The performance, conducted by Mr Thouless, showed how admirably the young ladies had been trained to take part in concerted music. The *nuances* were given to a shade; nothing was wanting to precision and intonation, while the lead of the conductor was followed with spirit and intelligence. So far, nothing could be better; nor did the soloists fail to win a large measure of success. The names of the young ladies who assisted in that capacity were Misses Hardy, Dilkes, Henshall, Arthur, Damian, Blackwell, Wells, Benedetti, Rosse, and Kelly, all of whom warranted, more or less, the decision of their instructress to bring them thus into public notice. But some deserved special mention. Miss Kate Hardy's rendering of "Softly sighs" was excellent in respect of musical feeling and dramatic expression. "Quis est homo" has not often received more justice at the hands of students than at those of Miss Arthur and Miss Damian; while in Spohr's "Rose softly blooming," Miss Blackwell evidenced the possession of a sweet, if not powerful, voice and a delicate artistic taste. "Pur dicesti" gave Miss Arthur—a very promising soprano—another opportunity of making her mark, as did "Che farò" to Miss Damian, of whom much may be hoped. In the second part Miss Benedetti sang Gounod's "Quand tu chantes" very agreeably; Miss Rosse gave an artistic version of "The Children's Kingdom," her success being emulated by Miss Kelly in "Robin Adair;" while Miss Damian obtained an encore for Mme Sainton's new ballad, "Remembrance." Another work from the same pen, "My Little Room," sung by Miss Arthur, met with like favour, and the audience took advantage of the estimable composer's presence as accompanist to make a specially significant demonstration of approval. The interest of the concert was enhanced by Beethoven's Sonata, in F, for piano and violin, entrusted to the safe hands of Mdlle Gabrielle Vaillant (the clever pupil of M. Sainton) and Mr Thouless, who shared with Mr Lindsay Sloper and Mme Sainton the work of accompaniment. Beyond question the concert answered its purpose, and introduced to the public a number of young artists likely to be heard of in the future.—D. T.

VIENNA.

(Correspondence.)

Five operas new to this capital have been selected for performance next year at the Imperial Operahouse: *Die Götterdämmerung*, the only part not yet represented of the Nibelungen Tetralogy; *Aennchen von Tharau*, already successfully produced in Hamburg, music by Hofmann, book by Fels; *Don Carlos*, by Verdi; *Le Roi de Lahore*, by Massenet; and *Paul et Virginie*, by Masset. In consequence of his having raised his terms, M. Faure's projected engagement will, probably, not be carried out. After appearing as Siegfried, Herr Jäger has come forward as Rienzi in Wagner's opera of the same name, but not very successfully.—*König Jerome*, the first buffo opera from the pen of Ziehrer, a popular composer of dance music, has been produced at the Ringtheater, and proved a success, notwithstanding a bad libretto.

VICENZA.—A grand banquet was lately given by the leading inhabitants to Sig. Coronaro, the young composer of *La Creola*, so successfully produced at Bologna, and a native of this town. More than a hundred persons were present, and the health of Sig. Coronaro was enthusiastically drunk.

AUTOCRITICAL NOTES OF A JOURNEY IN A FOG.*

I.

Birmingham, 26th November, 1878.

When any one, say a travelling virtuoso, "composes himself to observe, the result is a... seldom an undoubtedly fine composition (or mixture); still the... notice will indisputably always be that in which "one" no matter what producer or reproducer—"notifies himself." The press... conveyed in No. 62 of your "esteemed journal" to you... (who begs to give a receipt, with thanks, for his... met my eyes just a *troupe* (for you). Having been befogged during my night journey from Cheltenham to this place; being the unwonted possessor of a free forenoon; and being confined to my room by an unendurable humid cold, I can endeavour to gratify you as regards your wish for another billet-doux. But on the present occasion I have unfortunately no subject except myself, and the "fugacity" of the travelling notes which I can make from it will suffer sensibly for want of the charming girdle and veil which the finest notice finds in *anonymousness*, a quality which, on the other hand, the above named "self-composition" of the virtuoso (*anonymousness* as regards *purpose*, I mean) is accustomed to render nothing more nor less than uninteresting.

Do you remember the remark of the illustrious individual who shared the tomb of a celebrated Saxon Grand-Duke? "Self-praise has an evil odour, people say, but what sort of an odour the unjust blame of others has is something for which the worthy public possesses no nose!" While, however, to please you, I make myself my own Moritz Busch, I willingly renounce all abuse of Göthe's authority to the prejudice of your olfactory apparatus. Of course, for the originality of the thing, I shall let no opportunity slip of giving myself a rap over the knuckles.

A week ago, "then," I reached London. A cold rub-down was so far sufficient to neutralize the impressions of two nights' travelling that, from half-past nine to one o'clock, I was able to direct an orchestral rehearsal, and from two till four duly to prepare, with Signor Piatti and M^{me} Norman-Néruda, our programme for the Monday "Pop" the same evening: Duo, Op. 70 (Schubert), and Trio, by Hans von Bronsart. I made my *début* with Schumann's Fantasia, Op. 17, dedicated to Franz Liszt, which was first introduced in London a year and a half since by the deceased master's widow. Encouraged by the particularly kind reception accorded me by the public, I performed my allotted task more satisfactorily than I fancied I should; for, despite all my routine as a player, it is seldom that, in the first piece, I can prevent a certain beating of the heart, a fear of being afraid so to speak. The effect, of the last two movements especially, was very surprising. I certainly thought of former times, when I was harebrained enough to play the work, and when, being too much for my strength, it mastered me. Bronsart's Trio—at the conclusion of the concert—did not meet with the stormy reception (though the Scherzo did, by the way) which it experienced last summer in Erfurt from a pit of *unappreciated composers*; still the recognition of its merit was unanimously warm, whilst the press (*Times* and *Telegraph*) was subsequently not more unfavourable than Herr Louis Köhler lately in the *Signale*. It is true that the composer could scarcely find any other such "scrapers"† as Piatti, the Joachim of the violoncello, and Néruda, the Clara Schumann of the fiddle. What a pity that this unique artist should no longer be heard anywhere but in England! She plays celestially, more *stylefully* than any other violinist, that is: Mozart, Mozartishly; and Schubert, Brahms, or any composer you choose, in his own individual spirit. That her technical execution is absolutely perfect is well known, and would really not be much at the present day, when Herr Wilhelmj and others can claim the same praise. But her correctness is not merely the correctness of the letter; it is the correctness of the spirit—something like the *politesse du cœur*, on which, according to Busch (II, 41), Prince Bismarck expressed himself so aptly, as opposed to fish-blooded formal politeness, redolent of mere training. In a word—to take

part in a musical performance with M^{me} Néruda is for me a treat which could always induce me to renounce my honorarium. But let me beg you not to let this go any further, my dear Herr Senff!

That the best way to revive and freshen up a tolerably active man is to let him have a change of occupation, was once more pretty clearly proved to me the next day. The second orchestral rehearsal of the concert of the Musical Academy of the Blind, at which I had undertaken to conduct, gave promise of a good performance, and kept its word. But let it be distinctly understood: the orchestra of really eighty performers, with that excellent violinist Herr Deichmann at the head of the strings, did not belong to those happy-unfortunates who never have their attention optically diverted from acoustic matters. The director—himself blind—of the said institution at Upper Norwood (near the Crystal Palace), who is a thoroughly clever organiser—he has invented a system of musical notation so directly practical for the touch (if this designation may be applied to the employment of points on particularly thick paper) that his more advanced pupils are able to sing a piece off at once—had selected for the performance of Gade's charming "Spring Fantasia" a mixed solo quartet, while associated with it for the choral portion was a double quartet, which acquitted itself of its task with artistic perfection. The pianoforte part was played very admirably by a blind pupil of my own pupil, Herr Fritz Hartvigson, who teaches the piano in Mr Campbell's Academy, just as Herren Blume and Hentschel—with others—conduct the vocal instruction. A blind contralto sang with elevated feeling and irreproachable intonation the G major air, from Bach's *Weihnachtsoratorium*: Prince Alexander, of Hesse, born blind, and now fifteen years old, a son of the illustrious admirer and patroness of Master Anton Rubinstein, did all honour, by his rendering of Beethoven's F major Romance, to his master, Herr Deichmann. My conducting-stick scarcely knew what to make of it while I was conducting the last-named three pieces; at rehearsal I caught myself relapsing into the habit of giving the soloists a nod to begin, but it had to be modified into a slight whisper of the distribution of the bar preceding the point where they came in. Over my conducting of Beethoven's C minor Symphony and of my own innocent orchestral ballad (*Sängers Fluch*), I pass in silence. The audience were very kindly pleased with both, while, as far as I am aware, no E. B., or other *Krauts*, has in the papers—exercised his functions on the subject. The performance of Beethoven's E flat major Sonata, Op. 31, No. 3, which had been asked for, was in so far a source of satisfaction to me as proving that, though I now in England cultivate exclusively Bechstein, I can occasionally get on tolerably with a good grand by Broadwood. Respecting Herr Hartvigson's brilliant execution of the novelty of the evening, Liszt's "Danse Macabre" for pianoforte and orchestra, variations on the old "Dies iræ," as still sung in all French churches, I regret I cannot leave it unmentioned, though it indirectly compels me to praise myself, as, fifteen years ago, the Danish pianist afforded me in Berlin the rare opportunity of—developing in his case a master's pride. Herr Hartvigson gave us, both mechanically and intellectually, a masterly performance—he reminded me more than anyone else of Anton Rubinstein—which was rewarded with the most tumultuous acclamation, and achieved for Liszt's work, as genial as it is "dangerous," a success such as, in years gone by, I showed, at the Hague and Hamburg, for instance, that I myself was unable to obtain. At the risk of wishing to glorify myself, at least morally, I confess openly that I always experience great pleasure when anyone else subsequently carries out successfully, according to my views, a thing in which I myself have failed.

The *lendemain*, Wednesday, the 20th November, was devoted to the second repetition of my experiment with Beethoven's last five Sonatas. The public swallowed the pill as docilely as did Berlin on the 23rd October, and Hamburg on the 12th Nov. Your humble servant performed his task about as "smoothly" as in Hamburg, for the temperature of the room had nothing of the hothouse about it. I am not exactly a—palmtree, and that alone can manage to breathe in the Berlin Singacademie with every place occupied. When in the *Adagio* the perspiration drops into the performer's eyes and thence on to the key-board, so that the keys become slippery; when a deficiency of ozone, like the sword of Damocles, threatens him every moment with a fainting

* From the *Signale*.

† The difference in the two idioms does not allow the verbal jokes upon the German expression "sich selber etwas componiren," &c., to be adequately rendered into English.—TRANSLATOR.

‡ "Streicher."

fit—he must at least have time to acclimatise himself to these obstacles in the way of intellectual and physical self-command. In Berlin, consequently, so much of the first and easiest Sonata, (Op. 101, was such an astounding failure that now (after I have succeeded), I am capable, in a most Christian-like and brotherly spirit, of sharing the delight of Professor Rudorf and his pupils of the High School at it.

HANS VON BÜLOW.

THE BEGGAR'S OPERA AT COVENT GARDEN.

(From "Punch.")

SIR,—I've said it before, and I'll say it again, "Don't tell me we are not a musical people,"—I mean, at all events, a people fond of music, and capable of appreciating every sort of music on its merits. And, when we have established a favourite, don't we make much of him? don't we make more and more of him? don't we—like the process in the game of "thinking of a number"—don't we double him, in encoring him, add ten to him, specially if he is already a tenor, so that he can afterwards add a hundred to himself, then subtract him from everyone else and say, "He, and he only, is the man for our money?" Of course we do.

That this is the public estimate of Mr Sims Reeves was proved to demonstration by the appearance of Covent Garden on Tuesday night last week, when, on the occasion of our great English tenor, playing Captain Macheath in the *Beggar's Opera*, the house was literally crammed, from floor to ceiling, by an audience whose enthusiastic temperature increased in a graduated thermometrical scale, the over-boiling point being reached at the back row of the upper gallery; and this on a night when, in the stalls and boxes, wrappers, fur mantles, and ulsters, were *de rigueur*, on account of *de rigueur* of the cold, and when the Messrs Gatti might have made a considerable addition to their good fortune, by sending round the attendants with a supply of foot-warmers, hot toddy, and muddled claret, and other popular drinks at cheap prices.

Everyone would have hailed with pleasure (*à propos* of "hailed," it snowed next day—but that isn't to the freezing point) the appearance of these hot draughts, after suffering from such cold draughts as abound, at all times, in the huge Covent Garden Theatre. I shivered for myself; I trembled for Sims Reeves, lest his delicate throat—one of the most delicate, I believe, ever possessed by tenor—should be affected by the severity of the weather, in which case an apology would have to be made.

With commendable good taste Mr Hayes, the *impresario* on this occasion, had closed the house on Monday, as a mark of respect to the memory of the late Mr Gye. Such a course was highly creditable, both to the *impresario* and Mr. Reeves. It would have been cruel if, after this loss of one night, the weather had prevented Mr Reeves from fulfilling his engagement. Fortunately he was in excellent spirits, in excellent voice, and played Macheath magnificently.

There he was, bright and gay as ever, our *tenor* still unchanged, and equal to any number of the most valuable notes.

En passant, the public has an idea that Mr Sims Reeves is "a bird who can sing," and often, capriciously, "wont sing." Some even go so far as to ask, "Can't he be made to sing?" No one wishes more sincerely than himself, that, on the occasion when he is forced to refuse, he *could* be "made to sing." It is no pleasure to any man to lose money by being compelled to cancel an engagement which is entered into on the play and pay principle, and it cannot but be an unspeakable, or, in his case, an unsingable, disappointment to thousands who "hang on his lips." It is no more a pleasure for a distinguished tenor to be laid up with a bad throat, than for a one-legged dancer, *à la* Donato, to be prostrated by the gout in his solitary foot. So much for Buckingham.

My only personal grievance against Mr Sims Reeves is, that he has a plural name—a double plural name; but this is my objection, only naved, to any one called Phillips, or Edwards, or Roberts. They ought each to govern a plural verb. It should be grammatical to say, "Phillips are coming to dinner. Edwards are smoking. Phillips are fools," and so on.

Mr Sims Reeves, as a plural name, however, may be the exception to what should be the rule, on account of his *singular* ability. And I don't think that, without the final "s," "Sim Reeve" would look well in an advertisement. Too late to change now; but I take this opportunity of broaching the theory, that is, as it *sims* to me.

I heard him in the *Waterman*, when his rendering of "The Bay of Biscay" literally brought down the house, as it always will.

Mdme Cave-Ashton was a charming Wilhelmina, and her "Cherry Ripe" (introduced here simply, I suppose, for the reason that the lady in question can sing it so well) was heartily encored.

By the way, the manner of introducing "The Bay of Biscay" is funny enough, and must have been fashioned on the model of the tenor, who, *insisting* on singing "In my Cottage near a Wood" in every piece, used to look round, see a table, hit it, exclaim, "Ah! made of wood! that reminds me of *My Cottage near a Wood!*" which was the cue for the orchestra to strike up the symphony to that popular melody.

Mr Reeves, being all alone, soliloquises about his stupid rival, Robin the Gardener, and observes, "Ah, I should like to have seen what sort of a figure he would have cut on board ship, in such a gale as I was in, when last I crossed *The Bay of Biscay!*"

Cue for band, *Bay of Biscay!* and delight of audience—but Thomas Tug, the jolly young waterman, has never been to sea in his life, bless him! and knew nothing of the Bay of Biscay from personal experience.

Let those who do not believe in a "comic tenor," see Sims Reeves as Captain Macheath, and they will then discover what magic there is even in a *refrain* of "tol de rol, lol de rol luddy," when given by a tenor who is not impressed by the absurd traditional notion that he is nothing if not sentimental.

His acting of the celebrated song, "How happy would I be with either," is full of humour, and his change of manner from "tol de rol" in a tender tone when addressed to the gentle, confiding Polly, to "tol de rol" with a true cockney chick-a-leary twang, when addressed to the vulgar Lucy Lockitt, is a clever idea, most artistically carried out; and then, his dance up the stage, while singing, giving his last note, good and true to the end in spite of this unaccustomed exertion, as, with a jump, he seats himself, in a natural devil-may-care style, on the table, was followed by an encore, so momentous, that even he, the determined anti-encoreist, was fain to comply with the enthusiastic demand; so he repeated the two verses, the dance, and the jump, with as much freshness and vigour as though he had not already sung six songs—snatches, more or less, it is true—and had not got ten more to follow, with "Here's to the Maiden of bashful fifteen," and a dance, by way of finale!

It was a treat. But what a stupid play! What a set of sordid, squalid, ruffianly characters, all, except Polly Peachum, prettily played by Mdme Cave-Ashton, who obtained more than one encore. The chorus of "Let us take the Road" was very effectively given. I should like to see *The Beggar's Opera* with a well remodelled plot, an efficient cast, to include, of course, Mr Sims Reeves (it would be nothing at all without his Captain Macheath) and Mdme Cave-Ashton, and produced under such careful stage-management as was shown by Mr Hare in bringing out Olivia at the Court Theatre.

However, for the present, *The Beggar's Opera*, which, I believe, was the result of a considerable amount of "collaboration," is, as played the other night at Covent Garden, good enough, by way of a musical treat, for

YOUR REPRESENTATIVE.

OPERA COMIQUE.

Notwithstanding the popular nautical comic opera by Messrs W. S. Gilbert and Arthur Sullivan will have numbered this week 180 successive representations, it cannot be said that the attractiveness of *H.M.S. Pinafore*; or, *The Lass that Loved a Sailor*, shows any sign of being on the wane. Nevertheless, the prosperous run of this lively entertainment will soon be suspended, as, owing to the condition of the present tenure, the theatre must be closed at Christmas for repairs and re-decorations. The present performances will, however, be resumed at the commencement of next February; and in the meantime those who have not yet witnessed one of the most notable productions of a year now rapidly drawing to a close should be reminded of the interval that must elapse before they can again enjoy the refined humour and excellent vocalization of Miss E. Howson, Miss Everard, Mr Temple, Mr Rutland Barrington, Mr George Grossmith, jun., and the other members of the company associated with the present cast. A slight vaudeville, appropriately called *After All*, has been added to the programme. The trifle, linked with the names of Mr Frank Desprey and Mr Alfred Cellier, is a mere vehicle for the introduction of some vocal music of a pleasing and unambitious kind, and is agreeably sustained by Mr Rutland Barrington, Mr R. Temple, and Miss Jessie Bond.—D. T.

VAUD (SWITZERLAND).—For the future, a tax is to be levied on pianos in this canton.

FRANKFORT-ON-THE-MAINE.—Herr Anton Wallerstein, the fertile composer of dance-music, has gone to Nice for the sake of his health, and, on retiring from the active exercise of his profession, has bidden farewell, in the *Neue Frankfurter Presse*, to his friends and admirers, in about fifty years he has composed more than 300 dances.

MDME VIARD-LOUIS'S CONCERTS.

(From "The Graphic.")

The second of these very interesting concerts was even more attractive than the first. The well varied programme, in fact, did not show one weak point. It comprised, moreover, novelty as well as excellence. To begin—a very piquant and cleverly-written *Rondo Scherzoso*, by Mr F. Corder, "Mendelssohn scholar," and student at our Royal Academy of Music, afforded general satisfaction, and well merited the applause it obtained. Then we had an *entr'acte* and some ballet music from Cherubini's last Parisian opera, *Ali Baba*, which, though it created no extraordinary impression, when originally brought out in the Rue Lepelletier (1853), contains some very fine music. The Grand March, too, from the *Troyens*, of Berlioz (produced at the Théâtre-Lyrique in 1863), was also welcome, as a characteristic specimen of a great, though wayward, genius. The new piece, however, which excited most curiosity was a symphony in F major, from the pen of the late Hermann Goetz, whose opera, *The Taming of the Shrew*, was heard not long since, indifferently performed, at Drury Lane. About this we do not feel competent, after a single hearing, to offer a definite opinion, although our impression, we may say without hesitation, was highly favourable. As to its originality there can hardly be a doubt; and what must have especially gratified those amateurs who willingly accept new revelations of the musical art is, that, while clearly the outcome of an independent mind, the symphony in F has no taint of Wagnerism, or what is still worse (to coin another new word), Lisztism, in any part. Each of the four movements speaks for itself with convincing eloquence; and perhaps, before all, the *adagio*, without any of the broken and fragmentary affectation of the (ironically?) styled "Music of the Future," is one continuous stream of melody. That Goetz should have died so early after creating such a work is infinitely to be regretted. In him, as in Georges Bizet, who gave us *Carmen*, the art was deprived of a new, a genuine, and enthusiastic disciple. No praise can be too high for the admirable rendering of the symphony, under the direction of Mr Weist Hill, who, as a conductor, has now scarcely a superior. True, thanks to the spirit and liberality of Mdme Viard-Louis, the orchestra of ninety instrumentalists is one of the most complete and efficient ever heard in this country; but that to the finest orchestra a good conductor is indispensable will be readily admitted. What has been said about the execution of the symphony applies with no less truth to that of Mendelssohn's fiery overture to Victor Hugo's *Ruy Blas*, with which the concert began, and to the pretty *minuetto* for stringed instruments by Boccherini, one of the most prolific composers of the eighteenth century. This, for the earliest introduction of which we are indebted to Mr Weist Hill, when director of the Alexandra Palace Concerts, was encored and repeated. Mdme Viard-Louis herself was originally announced for two pieces—Mozart's superb Concerto in D minor (pianoforte and orchestra) and Sterndale Bennett's exquisitely graceful *Rondo Piacetole*; but owing to an accident to her right hand, even now not sufficiently remedied, she was compelled to limit her exertions to the concerto. This she played, from beginning to end, with great spirit, showing more than ordinary taste and expression in her reading of the Romance in B flat major, a truly Mozartean—which is equivalent to saying Orpheon—melody. Mdme Viard-Louis's substitute in the second part of the concert was Miss Bessie Richards, a young English pianist from whom high things may be expected. She has not often appeared in public, but has already made herself favourably known at the excellent chamber concerts held by Mr Pettit at Langham Hall. Miss Richards belongs evidently to the school of Clara Schumann, Arabella Goddard, and such legitimate performers. Her mechanism is beyond reproach, her phrasing unaffected and well balanced, her execution brilliant, with no attempt whatever at exaggerated display. She selected for solo Chopin's well-known Scherzo in B flat minor, a very difficult piece, but in no way too difficult for her. In fact, it could hardly have been rendered with more spirit and accuracy. In Miss Richards we have

reason to look for another pianist likely to do honour to the English school. Her playing was thoroughly appreciated by the audience, who re-called her to the platform. The concert altogether was one deserving unqualified commendation; and if only Mdme Viard-Louis succeeds in her project of establishing regular orchestral performances of a high class in London during the winter season, she will have rendered a service to the musical community (and we are growing more and more musical every day) hardly to be over-estimated.

MUSIC AT THE HIPPODROME.

(Correspondence of the "Daily Telegraph.")

A strange accident has brought about the trial of an experiment which may possibly have considerable influence on the cultivation of music in Paris. Most visitors must recollect the immense Hippodrome erected at a stone's throw from the Trocadéro grounds. Although it is so large as to hold 10,000 persons seated, it was generally filled at the two performances of equestrian sports which were given every day throughout the summer months. When the cold weather set in the immense area was heated, but people began to leave off going out for the sake of a horse-riding entertainment to a place which, to a true Parisian of the Boulevards, seems to be in the country. The failure of the Théâtre-Lyrique was the accident which caused the manager of the Hippodrome to engage the director of that ill-fated enterprise to conduct the small orchestra which played in the acrobats, horses, elephants, and bulls. Now M. Vizentini is, like most true musicians, an enthusiast, and he conceived the happy idea of utilizing the enormous edifice for the purpose of giving concerts on the scale of English festivals, and the like of which have never before been attempted in Paris. The first has proved a tremendous success. The arena sacred to sawdust up till now has been covered with a wooden flooring, and an enormous orchestra has been erected capable of comfortably holding a body of 450 instrumental and vocal executants. Opposite the orchestra was the State box, occupied on this occasion by the Duchess of Magenta with her friends. The electric lights placed round the roof illumined every corner of the building, and high candelabra were disposed about the area. The programme was, from a French point of view, admirably chosen. In any other country it would have been thought that selections from operas held too large a place; but the French are nothing if not dramatic, and I am bound to add, that it was the excerpts from the lyric drama that were most applauded. Thus, the immense audience, some 10,000 strong, endeavoured to encore the "Benediction des Poignards," from *Les Huguenots*, although—or, should I say because?—they all knew it by heart. When M. Gounod stepped on to the conductor's desk, he was warmly welcomed, and his "Marche Religieuse"—a noble inspiration—was worthily performed. The effect of his "Gallia" was impaired, in the first place, by the accident of its being placed at the end of the programme, when people, mindful of the possible difficulties in the way of getting home, were hurrying out; and, in the second, because the solo singer did scant justice to her theme. M. Saint-Saëns conducted his elaborate orchestral piece, *Orient et Occident*, and also the carnival music from his opera, *Le Timbre d'Argent*. He was well received; but the chief enthusiasm of the audience was reserved for his successful antagonist at the recent election to the Institute, M. Massenet, who came in for what is called an ovation. He conducted a selection of the most attractive pieces from his delightful opera, *Le Roi de Lahore*, the sonorous harmonies of the incantation scene producing an especially fine effect. The rest of the programme was performed under the direction of M. Vizentini, and it was significant of the good taste of those in the cheaper places that at the end of the first part they clamoured successfully for the performance of the slow movement from Beethoven's Seventh Symphony, which had been unaccountably omitted. This trifling circumstance may serve as a useful hint to the management. The success of the concert suggests a regret that the magnificent hall in the Trocadéro is not utilized.

COLOGNE.—The *Musikalisches Gesellschaft* (Musical Society), under the direction of Herr J. Seiss, celebrated M. Anton Rubinstein's birthday lately by making up the programmes of their concert on that date exclusively of works by that composer.

ROME.—*Lorchelia*, a new opera by a young composer, Sig. Falchi, has been produced with tolerable success at the Teatro Apollo. It contains some clever numbers, but is on the whole too long and too full of reminiscences.

WRONG NOTES.

A new operetta, entitled *Wrong Notes*, was given, for the first time, at the town residence of Mrs Park Nicoll, 17, Durham Terrace, Westbourne Park. The libretto, written by Mrs Walter Symons, is decidedly clever, the dialogue being witty and original. The music, composed by Isidore de Lara, is well suited to the words, and exhibits a true knowledge of dramatic effect, besides being melodious. Miss Marion Beard, the soprano, created a marked impression in her song, "Methought I heard an angel's voice," accompanied by herself on the harp. Miss Austin acted with such spirit as to cause regret that she had little or nothing to sing. Mr Percy Blandford (tenor) was loudly encored in his song, "Such is a loving wife." Signor de Lara, the composer, displayed much humour in his portrayal of an effete old gentleman, and was encored in his solo, as was, also, Mr F. Cohen in a burlesque song, "I like my Sunday's walk." Miss Kate Rae accompanied efficiently.

A. B.

WAIFS.

Dr Hans von Bülow has returned to Hanover. He has already begun a series of letters in the *Leipsic Signale*, narrating his most recent experiences in this "foggy" land. That no one will escape the censure of this famous controversialist may be taken for granted. His first letter, all about himself, is naturally *couleur de rose*.

M. Lalo, the composer, is in Berlin.

Signor Emiliani, the violinist, has died in Bologna.

Signor Pedrotti has returned from Vienna to Turin.

Music of the future.—Promissory notes.—*Punch*.

CARMEN TRIOMPHALE.—Georges Bizet's opera.—*Punch*.

Verli's *Masnadieri* has been successfully produced at Ghent.

Lortzing's *Undine* has been performed in Flemish at Brussels.

Il Guarany, by Señor Gomez, has been given at Rio Janeiro.

Señor Gayarre has been singing in Gounod's *Faust* at Madrid.

M. Emile Sauret will play on the 18th January at the Singacademie, Berlin.

Sig. Marchetti's *Ruy Blas* is in preparation at the Theatre Royal, Dresden.

It is not improbable that Miss Kellogg may visit England next summer.

The Florentine Quartet are giving concerts in the larger towns of Bohemia.

François Servais is composing an opera, *L'Apollonide*, book by the Count de Lisle.

Pulcinella, a burlesque on *Aida*, is being performed at the Teatro Metastasio, Rome.

Mr Carl Rosa's Opera Company has been performing with great success at Birmingham.

It is not considered probable that Herr Wilhelmj will return to New York before the spring.

Mdlle Margarethe Schmidt, of Berlin, vocalist, is a great favourite now in Copenhagen.

The Mlles Badia's concert is announced to be given in Steinway Hall on Thursday, January 2.

Mdme Ristori will give a series of performances at Nice, commencing with *Maria Stuarda*.

The general depression in trade seems to affect even the days; at any rate, they are very short just now.

Cleopatra, a new opera by Signor Vincenzo Sacchi, has been produced at the Vittorio Emanuele, Turin.

Minnie Hauk thinks of starting through America on the expiration of her engagement with Mr Mapleson.

La Contessa di Somerive, a posthumous opera by E. Barrière, has been produced at the Teatro Carignano, Turin.

A new buffo opera, *Il Ratto delle Sabine*, by Signor Palmieri, has been produced at the Teatro delle Varieta, Naples.

Herr Grau opens the Park Theatre, New York, on Easter Monday, for opera-bouffe, with Paola Marié as leading lady.

A new literary and artistic journal, *Il Crepuscolo*, has been published in Genoa, and another, *Nice-Artiste*, at Nice.

Herr Hellmesberger, Junr., has been appointed violin professor at the Vienna Conservatory, in place of the late Herr Heisler.

Mdme Montigny-Rémaury, the accomplished French pianist, has left London for Brussels, to fulfil a professional engagement.

The *Concertstück*, for piano and orchestra, composed by M. Anton Rubinstein for Mdme Annette Essipoff, is entitled a "Caprice russe."

We learn from the *Colonist* that Mr Colbeck has been giving his organ recitals at Christ Church, George Town (Demerara), with success.

Mr Charles Salaman, after some months' sojourn in the North, has come back to London entirely restored to health, and able to resume his professional duties.

Señor Sarasate, accompanied by Herr R. Riemann, the pianist, will, after his last concert on the 3rd January in Berlin, start on a tour through Germany.

ROYAL AQUARIUM, WESTMINSTER.—A series of operatic concerts, under the able management of M. Charles Dubois, was brought to a close on Saturday evening.

Miss Hopekirk, a young Edinburgh lady, who studied at the Leipsic Conservatory, made a successful *début*, as pianist, at the seventh Gewandhaus Concert.

The Grand-Duke of Hesse has conferred upon his *Capellmeister* and "Chamber-Virtuoso," Herr Martin Wallenstein, the Order, first class, of Philipp the Magnanimous.

Mdlle Johanna Becker, pianist, a daughter of the leader of the Florentine Quartet, is giving concerts in Holland, accompanied by Herr Hilpert (violinist) and Mdlle Travers (vocalist).

From the list of those invited to attend the funeral of the late Mr Frederick Gye, the name of Mr Josiah Pittman, one of his oldest, most valued, and most confidential officers, was inadvertently omitted.

Miss Agnes Larkcom, the young soprano who made such progress last year as a concert singer, having recovered from her long indisposition, announces her intention of immediately resuming her professional avocations.

Mr Edward Paine and Miss Matilda Scott (Mrs Paine), instead of going to Colorado, as they intended, remain at New York during the winter, having accepted several important engagements. Miss Scott made her *début*, November 24th, at the Sunday Evening Concerts in Gilmore's Gardens, and was very favourably received.

Dr Spark gave his lecture on the "Minstrelsy of Olden Times" in the Albert Hall, Sheffield, on Wednesday evening, assisted, as "illustrators," by the Misses Claire and Emmeline Kennedy, Messrs Herbert Parratt and Dodd. The lecture was held under the patronage of the Sheffield Literary and Philosophical Society.

Mr Sims Reeves, having met with a severe injury to his right knee, was unable to appear in the English opera at Covent Garden on Saturday evening. His place, however, was filled at short notice by Mr Wilford Morgan, who played Tom Tug with great success, gaining encores in the "Jolly Young Waterman" and "Bay of Biscay," and receiving the honour of a special "call" at the end of the opera.

Mr Oberthür has been engaged to play his *concertino* for harp and orchestra at the Fourth Academy Concert, at Mannheim, as also at Cologne and Halle. He plays his Second Trio for harp, violin, and violoncello at a concert of the Cäcilien Verein, in "Waiserslautern," and his first Trio, in F minor, at Munich. After other engagements in Germany, Herr Oberthür will return to England, *via* Hamburg, where his orchestral piece, *Loreley*, with harp *obligato*, is to be performed by Raube's Concertverein.

TRINITY COLLEGE, LONDON.—A novelty in local examinations was tried in Gloucestershire last week. Responding to a desire generally expressed in the provinces, Professor E. M. Lott has instituted a system of local examinations in singing and pianoforte playing, and appointed a visiting examiner, on whose report certificates may at any time be granted to efficient candidates. He commenced his duties at Stroud, and has examined during the week more than sixty candidates. In several cases the organ was accepted as a theme in substitution for the pianoforte.

The second of the newly-established Saturday Evening Concerts took place at St James's Hall last week, when the programme was of the same varied and popular character as at the opening concert. As before there were several encores. Among the special effects of the evening were those produced by Mdme Patey in Mdme Saintron-Dolby's song, "I cannot forget," and Knight's ballad, "She wore a wreath of roses;" Mrs Osgood in Taubert's "In a distant land;" Mdme Sherrington in Bishop's "Pretty Mocking-bird" and the Irish ditty, "The harp that once thro' Tara's halls;" Misses M. Williams and De Fonblanque, Mr Vernon Rigby, Mr Cummings, Signor Brocolini, and Mr W. Clifford (*vice* Mr Maybrick, indisposed), contributing successfully to the vocal performances. Pianoforte solos were brilliantly played by Mdme Arabella Goddard, who was encored in Handel's "Harmonious Blacksmith" variations, as was Mr Howard Reynolds in his cornet performance of Angelina's exquisite *Solitude*. Mr Ganz conducted.

ROAST BEEF AND PLUM PUDDING.

(To the Editor of the "Musical World.")

SIR,—Last year some of your readers were led generously to help us provide nearly 500 Christmas dinners of roast beef and plum pudding on Boxing Day last at Loddiges Road Hall, for the poorer boys and girls attending the Mission Schools, as well as one hundred orders for parcels of Christmas provisions to as many poor widows living in this district. This being the seventh year of the mission work, I am anxious to assist in providing, as usual, for at least as many, if not more, than before. The dinner this year will be held (D.V.) at Lyme Grove Hall, Mare Street, Hackney, on Thursday, 26th December. All friends are welcome. Donations in aid of this effort are invited, and may be sent to Mr J. Newman, 117, Cheapside, E.C., Mr H. M. Heath, 4, St Thomas's Road, Hackney, or direct to yours, &c.,

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